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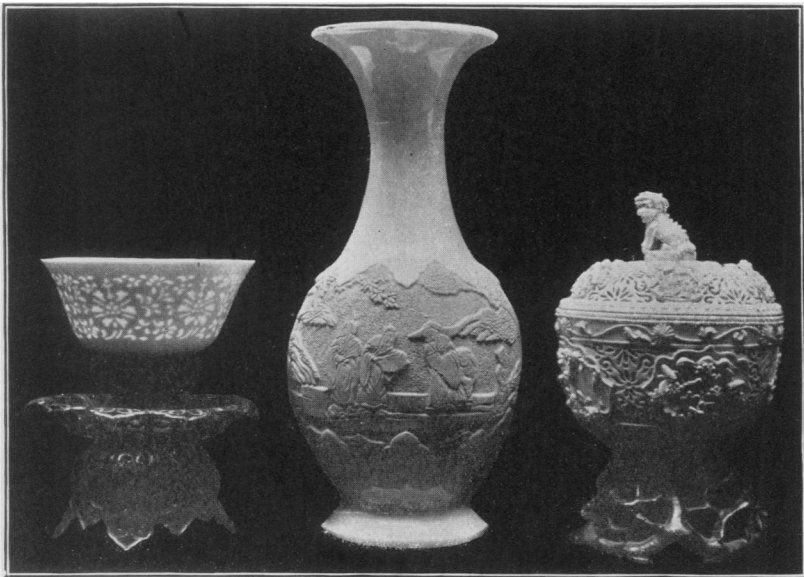
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CERAMIC DECORATION AJOURÉ

The Persians made a variety of pottery pierced with little windows of various shapes, glazed with tinted glass. Some of the known pieces of this character date back at least to the eighteenth century. A bowl, eight inches in diameter, in the Museum collection, is of a coarse, sandy body which is perforated with clusters of little crosses into which a translucent, green, glassy glaze has been run, overflowing down the sides and cumulating below in tears or heavy drops. Below these pierced medallions are decorative patterns painted in rusty black.



PERSIAN POTTERY BOWL
Pierced Designs filled with Green Glaze
Eighteenth Century



CHINESE PORCELAIN, WHITE

1. Rice-Grain Bowl 2. Carved Vase 3. Modeled Bowl, applied Ornamentations
Dr. Francis W. Lewis Collection

It is uncertain whether this style of decoration originated in Persia or in China. In the latter country rice-grain porcelain was first made in the reign of Ch'ien-lung [1736-1795], although the majority of known pieces belong to



FRENCH SOFT PORCELAIN BOWL
Pierced Floral Design filled with Green and Amber Glazes
Naudot, Fils et Cie., Paris

the following, Chia-ch'ing, period [1796-1820]. The rare and highly valued "lace bowls," with open-work patterns filled with white glaze, were produced in the first mentioned reign. They are usually distinguished by a tiny seal mark of the Ch'ien-lung period, in blue. In Japan the rice-grain porcelain of the eighteenth century has been copied successfully more recently by Higuchi Haruzane. There are in the Museum collections several fine examples of Chinese workmanship, consisting of cups, dishes, and plates. These are all of pure white porcelain, some of them being ornamented with the true rice-grain figures, arranged in stars and other combinations. The most elaborate piece is a beautiful little bowl, in the Dr. Francis W. Lewis collection, the punched designs being in the form of conventionalized flowers (see bowl at left of group).

As early as 1873 this method of ornamentation was employed at the Worcester factory, and at the Vienna Exhibition of that year some porcelain pieces with pierced devices, filled with tinted glazes, were shown in the English section.

At Limoges, France, the Havilands utilized this style of decoration in 1878. A cup and saucer in the Hector Tyndale memorial collection of the Museum is pierced with circular holes around the edges, filled with transparent white glaze, from which depend festoons of flowers painted in natural colors.

Camille Naudot, Fils et Cie., of Paris, made an exhibit of French soft paste pieces, thus decorated, at the Paris Exposition of 1900. This firm has brought this style of decoration to greater perfection than any of the earlier

potters. The perforated designs are more intricate and the glazes used are of greater variety and combination of colors. An exquisite little bowl of pure white paste, in the Museum collection (here shown) is jeweled with a cut



LIMOGES PORCELAIN CUP AND SAUCER
Perforated Design filled with Clear Glaze

floral pattern, in which the leaves are filled with a pale, transparent green, and the flowers with golden amber glaze. Other pieces exhibited by this firm were even more elaborate in design and coloring. Around the edges are narrow bands of gold, which add materially to the artistic effect, bringing out more clearly the pure, dazzling whiteness of the paste.





LOUIS XV. MIRROR

On account of the Joseph E. Temple Trust a large mirror of the Louis XV. period, in Rocaille style, and measuring ten feet in height, has recently been purchased and placed on exhibition with the collection of furniture in the East Gallery. The delicately carved wooden frame is gilded, the Rococo ornaments being applied to the glass. At the top is a large oil painting on canvas representing "The Joys of Europa."